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Society of Independent Artists modern society, like much else that is longer a child, have been cute enough

By HENRY McBRIDE.

dependent art more than any other art of the world doesn't scare me a bit. that I come in contact with throughout the year, but as a critic I am free Independent. I do not take the pro-Artists is going upon its merry way. It is a case of hugh and the world laughs with you. They tell me that upon the opening night the excitement equalled that of the Theda excitement equalled that of the Theda excitement e There can be no possible shadow of afraid of modern life itself, and are the pictures with fresh eyes, choosing There can be no possible stated of the depth of the people are pleased with almost done with it. I have yet to the institution. It is only the experts meet the young person who is seriouslowing their gaze and their gestures, I by alarmed over the fate of the world.

There can be no possible stated to the people are pleased with fresh eyes, choosing and rejecting with fine freedom. Following their gaze and their gestures, I by alarmed over the fate of the world.

modern, reverses the usual procedure: to acquire a child's philosophy and it provides a school for critics, and accept Independent Art as it is. Life lows art students to escape from still sometimes alarms me, especially in the mornings when I read the head-Like the "people," I enjoy the In- lines of the newspapers—out the new to confess that I am always complete- fessors for my guides, not even Profs.

Bara premiere, and that the corridors know that if anything is leading to to drift into the galleries who never Bara premiere, and that the corridors of the Walderf-Asteria were jammed with art enthusiasts who had to wait twenty minutes or so before the lifts could transport them aloft to the roof garden galleries. Each time I have been to the place the rooms have had the hum in them of more animated discussions than I have been accusticated to in American art galleries. know that if anything is leading to anything shis is it. This free-for-all drifted in before; horny handed sons of toll with diamond rings on those same horny hands; pinched and half starved, but intensely respectable and formerly rich old maids; beautiful and firightening in line with all the recent world adjustments that we have undergone. "Frightening," of course, to the elderly, to those who have moulded the New York populace. They have no pride of experience and look at tomed to in American art galleries, their habits in another era, who are no pride of experience and look at

All of them seem perfectly willing to like of which I had never thought to The reason is, I suspect, that this accept life as it is, and I, though no contemplate, pictures in which there was none of the technique upon which I grew up, but which were strenuously

way of learning how to create more."

Butter was not a believer in arr schools, and thought that the study forther men's works was the surest. He is of the colest order. That is to

rms and legs, and the votice pictures | eThe America that I knew several and broke their fall; and the woman I thought I hated America who was torsed by a cow, and the outwhat the matter was: and the dread- generation together on the soil ful little fat man in a blue tail cont. France. With more mature eyes I saw and brass buttons who steed in the again the people and country that I had



"The Violinist," by Varnum Poor; on view in Kevorkian Galleries.

things for oneself.

He got great gles from the votive platures that miorn the alters in the training the star in the stars of the compact compositions. Such technical trainings will come easy to but, for he appears to be of the intellectial type and the stars in the stars in the star of the intellectial type and the stars in the stars of the intellectial type and the stars in the stars of the intellectial type and the stars of the intellectial type and the stars of th come back, and the selling the way. He says that in the catalogue, of his

of the women, in leggings and short years mo seemed a barren place for due petticoats trimmed with scarlet, artist. The finest values of life conons who appeared underneath them fiteralism for their sentimental pleasure.

slood vessel at the saint till the blood bated in America. And I found that I "Portrait," by Gaston Lachaise; at Independent Exhibition, Waldorf,

"The Violinist," by Varnum Poor; on view in Kevorkian Galleries, technique, Trace pictures were so serious, in fact, that it was impossible not to laught at them. At the same time one love, the Metalf landscapers at Mileries and mast bear his own environment in the manner of the mast landscapers and the finding portraits by Winold Reiss at Universal and Serious and Control of the country and the finding portraits by Winold Reiss at Universal and Serious and Control of the country and the finding portraits by Winold Reiss at Universal and Serious and Control of the country and the finding portraits by Winold Reiss at Universal and Serious and Control of the country and the finding portraits by Winold Reiss at Universal Control of the country and the finding portraits by Winold Reiss at Universal Control of the country and Universal Control of the past through the cost of the return to explaint the apparent discrepancy, for I haven't explained it to myself as a fixed and some of the myself and the myself and the myself and some of the myself and the myself and

those are rather surprisingly conven-

MR. W. A. COFFIN ON THE LUXEMBOURG SHOW tion of the Luxembourg the following

paintings and sculptures at the Luxemburg Museum, Faris:

"The paintings and sculpture sent from the United States to the American exhibition at the National Museum of exhibition at the National Museum of the Paris which should be considered by inthe Luxembourg in Paris which closed the first day of December, have been cleared through the Custom House and are now being returned to the artists and other owners in New York and elsevers. The brench Government very successfully for making sales was also as The brench Government very

it. The work done here and in its environment is the very antithesis of his physical appearance, expressing strength and firmness, having also a marked individuality and refinement. We do not find any suggestion of a parallel.

"There was still another part of France where he spent many Joyful days, viz.: in the city of Roden, the old capital of Normandy, situated upon the banks of the River Soine. Here he found some of the most important subjects which he eithed or engraved either upon copper or wood, that will for all time, among

the discerning, occupy a very high doors had to be closed against the admission of any more visitors, so great During Lepere's last moments when was the throng. Announced to continue bis friends were about him he said:
"Fourquoi pleurez vous? Regardez ces arbres; leurs feuilles tombent, Je suis weeks longer to the first of December. une feuille, je tombe a mon tour."

The Paris papers and reviews devoted The Paris papers and reviews devoted much space to it, and prominent critics tional deathbest expressions for one pointed out its various merits, mention-whose art was so "different." ing for one thing among many the distinctive character of the American land-The Government purchased from the exhibition for the State collec-

The following is the statement of William A. Coffin, president of the committee for the exhibition of American paintings and sculptures at the Luxens of the committee for the exhibition of American Gienn O. Coleman: 'Delight,' by Ernest or a contract of the committee for the exhibition of American Gienn O. Coleman: 'Delight,' by Ernest or a contract of the contrac

Jorbiful if such an opportunity to prove it was discovered that owing to the discovered at the Laxenbeurg and for the success it has occurred as in the present ex- printers' strike no errors had been corful carrying out of the project. The

date of January 24 saying that he has taken pleasure in forwarding the resolutions as requested. A remaining for-mality is to send an official letter of thinks to the Ministry of Fine Arts to defraying the cost of the return trans portation of our collection from Paris I New York, and this will be done.

#### NOTES AND ACTIVITIES IN THE WORLD OF ART

Spencer, now on view in the Arlingto-Galleries, has been so pronounced the factories they work in have all the

Indeed weeked at the saint till the blood on the ground stood meight as a learned and in the ground stood meight as a learned and the saint is an independent and the word of an availance; and the word was stamped and the blood of an availance; and the word was stamped and the blood of an availance; and the word of a availance; and the word of a availance; and the word of availance; and the wor

To the general effect of the galleries course of restoration. For the Greek the director of the museum attached Archaelogical Society, and subsequently very great importance, and no discrim-ination was made in the matter of the the mechanical work of mending, hoist ten pictures against 'modern art,' as it ling and laying in their original positions is termed. On the contrary, among the so far as possible, the disturbed or faller

is formed. On the contrary among the illis pictures from the United States in the exhibition there were eighteen or twenty by painters who are distinctly modernists. As we had been told in the beginning of the enterprise that modern art would be welcomed in Paris, that the invitation to exhibit at Luxembourg was made with the intention of showing the Parisian public the conditions of present day art in the work on the Erechtheum and for work on the Erechtheum and more on the Erechtheum and the work on the Erechtheum summoned Gorconditions of present day art in the work on the Erechtheum summoned for United States, the committee tried to ham Phillips Stevens, now director of include representative work of all the American Academy at Rome. restoration of the Propylaca was carrie "In this endeavor the committee was out during Mr. Dinsmoor's residence is satisfied that it had been successful Athens and was terminated, for the prewhen the entire collection was a sembled and reviewed by the committee and tion of Greece in the war. These two manimously approved before packing for shipment to Paris. When I was in Paris last spring the cases had not been School.

opened yet, but it was agreed in inter-views with the French authorities that our collection, which I always referred to as a 'belle collection' and as repre-DEAR EDITOR OF THE SUN AND NEW Your Herald-Sir: As a fanatic or photoplay I was naturally deeply insentative as it had been possible to make it, would be placed \*s made up and we terested in what you said about Sheeler's very fine photographs. Sheeler is always the artist. But more particularly was I struck by what you had to say on photographs and pictorial photog raphy generally. My sentiments coincide virtually with yours. Nearly all photography of to-day done in the name of art is atrociously bad as art and atrociously bad as photography. In fact it is stupid-and there is no worse crime

would be quite satisfied with whatever approval or disapproval it might receive

from French critics, artists and public. In my voluntinous correspondence all

summer and in the early autumn with

Mr. Rosen, who was staying in Parls and

acted as our representative, this agree-

ment was constantly emphasized.
"It is perhaps needless to state that

the committee in its entirety or that this was done in every particular. The

fact remains that the Fine Arts administration did not place ten pictures, but

on the other hand it justified itself by

the generally attractive character given to the exhibition as a whole and by the

remarkable success achieved by it, quite surpassing in appreciation any other

exhibition held at any time in Paris by the artists of a foreign country, whether

n the Petit Palais or elsewhere. No foreign country has ever been invited to exhibit in the Luxembourg before and

it was only possible to offer us the op-

from the galleries for safety as had also been done at the Louvre. Probably no

such invitation will ever be given to the artists of any other country and so I

think our exhibiting there must be con-sidered as a great compliment to the

United States.
"It is fair to say that comment !

nament collection had been re-

it was the daty of the officers of the than continued stupidity. Some daguerreotypes are classics. They exist for all time, are 100 per cent. what they are; that is, are devoid of trick or sham. Cordially, ALPRED STIEGLITS.

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